

(11)

AUDIENCE RESEARCH
LANGHAM.

7/6/67

CAMERA SCRIPT

BBC.1.
2316/8805

"DR. WHO"
"THE MACRA TERROR"

JJ

by
IAN STUART BLACK

EPISODE ONE

PRODUCER : INNES LLOYD

DIRECTOR : JOHN DAVIES

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STORY EDITOR	GERRY DAVIS
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SOUND SUP.	HUGH BARKER
GRAMS. OP.	CHRIS. POCKOCK
VISION MIXER	BRUCE MILLIARD
CREW	TEN
FLOOR ASSISTANT	CHARLES WALLACE
ASSISTANT	MARIANNE WILLISON

RECORDING: SATURDAY, 4th MARCH 1967 : 8.15 - 10.00 p.m.

STUDIO: 'D' LIME GROVE

RECORDING NO.: VT/4T/37894 35 mm. REC. NO.: 35/38241

PROJECT NO.: 2316/8805

CAMERA REHEARSAL: SATURDAY, 4th MARCH 1967:

10.30 a.m.	-	1.00 p.m.	REHEARSE (WITH T/K 2 from 11.30 am)
1.00 p.m.	-	2.00 p.m.	LUNCH
2.00 p.m.	-	6.45 p.m.	REHEARSE
6.45 p.m.	-	7.45 p.m.	DINNER BREAK
7.45 p.m.	-	8.15 p.m.	LINE-UP
8.15 p.m.	-	10.00 p.m.	RECORD : VT/4T/37894
9.45 p.m.	-	10.00 p.m.	35 mm. Recording.

EDITING: TUESDAY, 7th MARCH 1967 : 7.00 - 10.00 p.m.

TRANSMISSION: SATURDAY, 11th MARCH 1967 : 5.50 - 6.15 p.m. BBC.1.

CAST IN ORDER OF APPEARANCE:

PILOT	..	..	..	..	..	PETER JEFFREY
BARNEY	..	..	..	..	..	GRAHAM ARMITAGE
QUESTA	..	..	..	..	..	IAN FAIRBAIRN
SUNNAA	..	..	..	..	..	JANE ENSHAVE
CHICKI	..	..	..	..	..	SANDRA BRYANT
DRUM MAJORETTE		..	..	..	..	MAUREEN LANE
MEDOK	..	..	..	..	..	TERENCE LODGE
OLA	..	..	..	..	..	GERTAN KLAUBER
POLLY	..	..	..	..	..	ANNEKE WILLS
DR. WHO	..	..	..	..	..	PATRICK TROUGHTON
BEN	..	..	..	..	..	MICHAEL CRAZE
JAMIE	..	..	..	..	..	FRAZER HINES
ALVIS	..	..	..	..	..	ANTHONY GARDNER
MACRA OPERATOR		...	..	..	..	ROBERT JEWELL
GUARDS	..	..	..	..	..	JOHN CAESAR
						STEVE EMERSON
						DANNY RAE

NON SPEAKING ARTISTS:

GIRL IN REFRESHING DEPT.	..	..	..	..	..	NINA HUBY
BAND	..	..	..	..	..	AVRIL GAYNOR
						JILL PARIS
						FIONA FRAZER
						MARIS HENDRICK
						JANICE HOY
						AMANDA SCOTT
<u>DANCERS</u>	..	..	..	..	..	SHEELAGH McGRATH
Doubling in Refreshing						MAUREEN HILLMAN
Department.						JUDY NICHOLS
						TED MERWOOD
<u>DANCERS</u>	..	..	..	..	..	ANTHONY RAYNER
Doubling Miners in Labour						JOE FINLAY
Centre.						
<u>CITIZENS</u>	..	..	..	..	..	DERYN FISHER
Doubling in						MAUREEN MORRIS
Labour Centre.						EDWINA KING
						LESLIE PITT
						BILL BEESLEY
						GEORGE GIBBS
CONTROLLER	..	..	..	..	..	GRAHAM LEAMAN
						(Photograph only)
CONTROL VOICE	..	..	..	..	..	DENIS GOACHER
BROADCAST VOICE	..	..	..	..	..	RICHARD BEALE

RUNNING ORDER : "DR. WHO AND THE MACRA TERROR"
EPISODE 1.

Page	Seq.	Shot	Description	Time	Cams/Booms	Sound
1			<u>TELECINE SEQ. A: 0'25"</u> <u>OPENING TITLES</u>			S.O.F.
1-5	1	1-4	EXT. COLONY ENTRANCE	DAY	4B. B1. 2A. 4A. A1. 1A. + 3 Slides	B1/A1 Tape M.1.
5/6			<u>TELECINE SEQ. B: 1'10"</u> <u>CHASE SEQUENCE.</u>			S.O.F.+ Tape.
6/10	2	5-9	EXT. QUARRY	DAY	3A. B1. 4C.	B1 + Tape
RECORDING PAUSE : REPO ARTISTS					(3 to B)	
10/12	3	10-11	EXT. COLONY ENTRANCE	DAY	2A. A2. 1A.	A2 + Tape M.4.
12/14	4	12-	INT. REFRESHING DEPARTMENT	DAY	C1. 2B.	C1 + Tape
<u>RECORDING BREAK : ARTISTS CHANGE</u>					(2 to C) (B to 2)	
15/19	5	13-22	INT. REFRESHING DEPARTMENT	DAY	1A. C1. 4E. B2. 2C.	C1/B2 Tape
19/21	6	23-29	EXT. COLONY ENTRANCE	DAY	4F (Loudspeaker) 3B. A2. 1A.	A2 Tape
<u>RECORDING BREAK : REPO ARTISTS</u>					(1 to B) (2 to D) (A to 3) (3 to CREEPER : Pos. C.) (B to 3) (4 to G)	
22/23	7	30-31	INT. REFRESHING DEPARTMENT	DAY	1B. A3. 4G. C1.	A3/C1 Tape
23/25	8	32	INT. CELL	DAY	2D. F/R.	Fish. Rod.
25/26	9	33	INT. REFRESHING DEPARTMENT	DAY	1B. A3.	A3. Tape.
26/28	10	34	INT. CELL.	DAY	2D. F/R.	Fish. Rod. Tape
RECORDING PAUSE : REPO ARTISTS					(2 to E) (C to 2)	

RUNNING ORDER : "DR. WHO & THE MACRA TERROR"
EPISODE 1. (CONT.)

Page	Seq.	Shot	Description	Time	Cams/Booms	Sound
29-	11	35	EXT. BUILDING UNDER CONSTRUCTION	DAY	B3. 4H.	B3
RECORDING PAUSE : REPO ARTISTS (4 to J Fast)						
29/34	12	36-48	INT. LABOUR CENTRE	DAY	2E. 1C. C2. 4J.	C2. Tape M.8.
34/36	13	49	INT. BUILDING UNDER CONSTRUCTION	DAY	3C (Creeper) B3	B3 Tape
RECORDING BREAK : REPO ARTISTS (3 to D) (4 move back)						
36/37	14	50-53	INT. REFRESHING DEPARTMENT	DAY	1A. A4. 2B.	A4. Tape
RECORDING PAUSE : REPO ARTISTS						
37/39	15	54	INT. DOCTOR'S CUBICLE	NIGHT	3D. Fish Rd.	F/R +Grams
RECORDING PAUSE : REPO ARTISTS (3 to E then 4 to K)						
39	16	55-57	INT. REFRESHING DEPARTMENT	NIGHT	1A. A4. 2B.	A4. Tape
RECORDING PAUSE : (2 to F fast) (1 to D)						
40	17	58	EXT. COLONY ENTRANCE	NIGHT	2F. B3.	B3. Grams
40	18	59	INT. BUILDING UNDER CONSTRUCTION	NIGHT	4K. Fish Rod.	F/R.
40/41	19	60	EXT. BUILDING	NIGHT	2F. B3.	B3
41/42	20	61	INT. BUILDING	NIGHT	4K. Fish Rod.	F/R Tape M.9/10/
42	21	62	EXT. BUILDING	NIGHT	2G. C3.	C3
42/43	22	63	INT. BUILDING	NIGHT	4K. Fish Rod.	F/R
43	23	64	EXT. BUILDING	NIGHT	2G. C3	C3

RUNNING ORDER : "DR. WHO & THE MACRA TERROR"
EPISODE 1 (CONT.)

Page	Seq.	Shot	Description	Time	Cams/Booms	Sound
43/44	24	65	INT. BUILDING	NIGHT	1D. St. Mic.	St.Mic Tape M.12
44/45	25	66	EXT. BUILDING	NIGHT	3E.	
45	26	67	INT. BUILDING	NIGHT	1D. St. Mic.	St.Mic
45	27	68	EXT. BUILDING	NIGHT	3E.	
45			CLOSING CAPTIONS		CAPTION SCANNER Roller Caption + Slides.	Closing Music.

TECHNICAL REQUIREMENTS

CAMERA 1	:	PEDESTAL	CAMERA 2	:	PEDESTAL
CAMERA 3	:	PEDESTAL & CREEPER MOUNTINGS	CAMERA 4	:	PEDESTAL + 50° lense.

3 BOOMS
GRAMS/TAPE
Fish. Rod.
Stand Mic.

CAPTION SCANNER + 5 35 mm. Slides. + Roller Caption.

TELECINE : 35 mm. : T/K 2 as from 11.30 a.m.

4 FLOOR MONITORS
2 SLUNG MONITORS

35 mm. TELERECORDING as from 9.45 - 10.00 p.m. : 35/38241.

SMOKE GUN

BACK PROJECTION: 1 Still B.P. Projector
2 B.P. Screens : 7' x 5'.

"DR. WHO AND THE MACRA TERROR"

EPISODE 1 : 2316/8805

1. 3 A : AMPEX CLOCK

TELECINE SEQ. A: 0'25"

S.O.F.

OPENING TITLES

"DR. WHO"

FADE TELECINE

CUE TAPE : BAND
DRUM MAJORETTE

4B. B1. 2A. 4A. A1. 1A.

F/U:

1. 4 A 50 / 1. EXT. COLONY ENTRANCE. DAY.

B1/A1

CU LEGS.

PAN DOWN &
PUSH IN to
DRUM MAJORETTE'S
LEGS.

(THE ENTRANCE IS
FUTURISTIC.
A SMALL CROWD IS
WATCHING A DRUM
MAJORETTE AND
BAND PLAYING

TAPE :
M.1 : BAND

D.Simpson +
Radiophonics

PAN UP to
CU Drum
Majorette's
hand.

PAN TO HER
FACE & PULL
BACK :
GROUP SHOT :
BAND.

SOME PEOPLE ARE
DANCING.

THE PILOT OF THE
COLONY STANDS
WATCHING,
TOGETHER WITH BARNEY
THE SUPERVISOR FROM
THE REFRESHING DEPARTMENT.

S/I : SLIDE:
"THE MACRA TERROR"

S/I : SLIDE:
"by IAN STUART BLACK

S/I : SLIDE:
"Episode 1"

TRACK BACK
WITH BAND
thru' crowd.

As the Band turns,
inc. QUESTA R.
f/g. & EXTRAS
as they crowd
round :
POS. B

2. 2 A /
W/A : GROUP SHOT.

(1 next)

2. 2 A cont.

(4 to A)

Band/Platform
party +
2 Extras in
R. f/g.

3. 1 A 35

GROUP SHOT
Dancers/
Band b/g.

PILOT: Splendid! You've got
a very good band there, Barney.

4. 4 A

GROUP SHOT:
BAND.
Lose them
either side.
PUSH IN
to GROUP
SHOT inc.
BARNEY/PILOT.

BARNEY: Thank you, Pilot.

PILOT: Of course I don't say
you're going to come out first
at the Festival, Never say die.
Nothing succeeds like success.
If at first you don't succeed.....

(THE CROWD CHEER)

(A VOICE IS HEARD
SHOUTING URGENTLY
OFF SCREEN)

OLA'S VOICE: Stop him.
Don't let him get out.

MEDOK enters
centre :
TIGHTEN to
3-s.: PILOT/
MEDOK/BARNEY.

(MEDOK RUNS FROM
INSIDE THE
REFRESHING DEPARTMENT
AND PUSHES HIS WAY
THROUGH.)

BARNEY: Medok!

PILOT: This is very stupid, Medok.
It's for your own good.....

MEDOK: Get out of the way.

Lose MEDOK
R.

(MEDOK PUSHES PAST
THEM. OLA AND
GUARDS RUN OUT.)

(Telecine next)

4. 4 A cont.

Guard Xs.
inc. OLA
centre.

OLA: You should have stopped
him.

PILOT:
Medok's too dangerous to let
escape. What happened, Ola?

PUSH IN
TO LOSE
BARNEY.

OLA: He refused treatment as
long as my guards were there.
I dismissed them and he made a
dash for it.

RUN T/K 2/

PILOT: Go after him.
He must not be allowed to escape.

Let them
go R.
Hold PILOT
centre.

(OLA AND GUARDS
LEAVE.)

TELECINE SEQ. B: 1'10"

TAPE: CHASE HEARTBEAT
Radiophonics
S.O.F.

High Angle guards &
Ola looking for
Medok.
Medok into shot L.
He looks around and
disappears out of frame
right.
Medok is then seen
tumbling down scree
and then running through
puddles.
The Guards follow him
running through the
puddles.

(4 to C)
(fast)

(A to 2)

(4 next)

TELECINE SEQ. B (CONT) 1'10"

Medok comes up into
f/g of shot over a hump,
the guards are chasing
him in the b/g.

He disappears right
and the guards follow
him through the water.

CU Medok.

Guards towards camera

CU Medok.

Guards chasing,
one jumps over camera.

Medok climbs up rocks.
He looks round.

Zoom in to rock
shelf.

TARDIS MATERIALISES

CU MEDOK : reaction

LS Tardis.

Medok appears from
behind rock

S.O.F.
(10")

END OF TELECINE 1'10"

5. 4 C 35 2. EXT. QUARRY. DAY.
Deep Shot:
TARDIS &
BOULDER
in R. f/g.

3A. B1. 4C.

B1
TAPE:
STONE
DROPPING
/Radiophonics

(TARDIS :
JAMIE, BEN, POLLY
AND THE DOCTOR
COME OUT.)

(3 next)

5. 4 C cont.

BEN: Steady on, mate, what's the big stick for? Nothing's happened yet.

JAMIE: Have you nay sense any of you? Have you forgotten already what we saw on the Time Scanner?

POLLY: Don't, it was horrible.

JAMIE: Aye, well I'm no' going to be caught without something to defend us with.

DOCTOR: (CALMLY) I'm afraid you're wasting your time, Jamie.

JAMIE: Why?

DOCTOR: (QUIETLY) Unless I'm very much mistaken, these creatures are so big, that they are going to see us long before we see them.

inc. MEDOK
in f/g.

POLLY: (SHOUTING WARNINGLY) Look out, Jamie!

(MEDOK BREAKS FROM COVER AND HURLS HIMSELF ONTO JAMIE. BEN GOES TO HIS ASSISTANCE)

PUSH IN
to CU WOOD
as they
struggle.

BEN: Hold on, Jamie. I'll drag him off.

(BEN TACKLES MEDOK IN RUGBY STYLE JUST AS MEDOK HAS WRENCHED THE WOOD FROM JAMIE'S HAND.

6. 3 A 35
CLOSE 2-s.:
MEDOK/BEN

MEDOK GOES DOWN WITH THE TACKLE AND THE WOOD FLIES OUT OF HIS HAND. IT LIES ON THE GROUND A FEW FEET AHEAD.

OLA AND THE TWO GUARDS STEP FROM THE TREES AT THIS MOMENT AND COME TO A STOP IN SURPRISE.

OLA LOOKS DOWN AND SEES MEDOK A COUPLE OF YARDS AWAY, PINNED TO THE GROUND BY BEN)

(4 next)

6. 3 A cont.

OLA: I don't know who you are, strangers, but we are grateful to you.

(MEDOK MAKES A MOVE AS IF TO ESCAPE)

7. 4 C 35
GROUP :
inc. MEDOK
R. f/g.

(THE TWO GUARDS GRAB MEDOK FIRMLY AND BEGIN TO TIE HIS ARMS TIGHTLY BEHIND HIS BACK)

(STILL WITH POMPOUS DIGNITY)

Medok is one of our few patients at the Colony. We have done all we can, but he gets more dangerous every day. I don't think we've been informed that you were travelling through our district.

(THE DOCTOR HAS SQUATTED DOWN ON THE GROUND IGNORING THE OTHERS. HE EXAMINES THE SOIL IN PREOCCUPIED FASHION.

(HE TURNS TO ONE OF HIS MEN)

Hurry back to the Colony. Tell the Pilot what's happened.

(THE MAN HURRIES AWAY)

(3 next)

BEN: The Pilot?

7. 4 C 35 cont.

OLA: The Pilot of our colony -/he no doubt
will wish to thank you in person.

(OLA TURNS TO THE TWO MEN
WHO ARE STILL TYING
MEDOK UP)

OLA: (Cont.) He'll get out of that.
Tighten it. We don't want another outburst like
that./

8. 3 A 35

3-s.:
POLLY/JAMIE/
DOC.

JAMIE: (QUIETLY) Any good asking?

DOCTOR: Where we are?

(JAMIE NODS)

Well, by my calculations we're
certainly in the future, and we're
on a planet like the earth.

JAMIE: How do you know?

DOCTOR: (WITH A WINK) I don't
know, but I rather like to guess.

(OLA TURNS BACK TO THE OTHERS)

OLA: My name is Ola - I am the
Chief of Police.

POLLY: That sounds very important.

OLA: It is. The responsibility
is considerable.
We carry out the instructions given
by our Control Centre. It all
works very well. As you
shall see. Please follow me.

9. 4 C 35

4-s.:
DOC/GUARDS/
MEDOK.

(Pause next)

9. 4 C 35 cont.

(HE MOVES AWAY.

AS THE DOCTOR PASSES
THE TWO MEN TYING
MEDOK, HE INDICATES
THE CORDS)

DOCTOR: Not too tight. So
bad for the blood pressure!

(HE HURRIES ON)

RECORDING PAUSE : REPO ARTISTS & CENTRE WALL (3 to B)

/2A. A2. 1A./

10. 2 A 12 / 3. EXT. COLONY ENTRANCE. DAY.
CU LOUD
SPEAKER.

<u>TAPE:</u> M.4.: Jingle (Dudley) (0'40")
--

11. 1 A 24
GROUP SHOT

(2 to B)

JINGLE: Thank you Shift
No. 1.
Time to have fun.
Now shift No. 2.
It's up to you./
Off to work with a
song
And you're gay all day
long.

(2 next)

11. 1 A cont.

OLA: Pilot, these are the strangers who have helped us...

PILOT: (RAISES HIS HAND TO STOP HIM)
All right, Ola. I will look after our guests. You will no doubt wish to take care of poor Medok. You may leave.

(OLA GOES)

(TO DOCTOR) Our thanks to you and welcome. You are indeed a brave man to take on someone as disturbed as Medok.

DOCTOR: (DEPRECATINGLY) Oh, it was nothing - anyone would have done the same.

(JAMIE AND BEN, HAVING DONE ALL THE FIGHTING, LOOK AT EACH OTHER IN AMAZEMENT. THE DOCTOR NOTICES THIS REACTION AND QUICKLY CHANGES THE SUBJECT)

This is gay.
Er, why all the music?

PILOT: We regulate our day by music. Now, I suggest you take advantage of our Refreshing Department.

BEN: Lead me to it - I'm starving.

PILOT: You will eat later - here we revive the weary body.

JAMIE: Keep your eyes skinned.

POLLY: What's the matter?

(2 next)

11. 1 A cont.

JAMIE: They're a weird sort
of folk. I'm not sure that I
understand them.

Cl. 2B

12. 2 B / 4. INT. REFRESHING DEPARTMENT

Cl

CU WATER.

TAPE: MUZAK :
Radiophonics

PULL BACK
to W/A :
Refreshing
Dept. :
SUNNAA &
PATIENT R.
f/g.

(ONE WALL IS
DOMINATED BY A
LARGE TELEVISION
SCREEN.
AS THEY WALK IN THE
SUPERVISOR COMES
PRANCING OVER EXCITEDLY)

Frame the
party as
they enter
& CRAB I
to contain
shot round
screen.

PILOT: This is our Refreshing Department

BARNEY: Pilot! Pilot! Control
want you to call them immediately.
They wish to welcome the strangers.

(4 to E)

PILOT: Switch on.

(SUNNAA SWITCHES AN
INSTRUMENT AND THE SCREEN
LIGHTS UP IMMEDIATELY WITH
THE STATIC PICTURE OF THE
CONTROLLER)

POLLY: Who's that? He looks
smashing.

(Rec.
Break next)

TAPE:
BROADCAST
CHIMES IN
Radiophonics

PILOT: That's out Controller.

CUE B.P. SLIDE

(A VOICE EMANATES FROM
THE SCRE N)

CUE TAPE

TAPE (RECORDED) (CONTROL)

VOICE: /We wish to welcome joyfully
the visitors to our Colony. We
are very grateful to them. They
have performed a valuable service.
The Colony is to make our guests
happy and contented furing their
stay. Welcome again, friends ...
Now, back to work everyone.

TAPE: BROADCAST
CHIMES OUT

(THE PICTURE FADES AND
THE GIRL ATTENDANT
SWITCHES OFF.

INCIDENTALLY, SHE HAS
NEVER STOPPED SMILING)

POLLY: Well, that's great. I'm
going to enjoy this.

PILOT: (BENIGNLY) Now my friends,
let me put you in the good hands
of our supervisor, Barney! Dear
old Barney, everyone calls him.

BARNEY: Thank you, Pilot.

PILOT: Now I must leave you for
work calls and hard work never did
anyone any harm. Until later.

(HE WAVES IN SMILING, LORDLY
STYLE AND GOES.

BARNEY FUSSES ROUND)

BARNEY: Delighted to see you.

Delighted to have you with us.
You have a complete coice of all
our treatments.

(HE INDICATES VARIOUS
INSTRUMENTS, CUBICLES,
SECTIONS ETC. AS HE
REELS OFF THE FOLLOWING)

(Rec. Break
next)

12. 2 B cont.

BARNEY: We have steam baths, beauty treatment, perhaps a massage, of course you would like your clothes cleaned. Then there is sun-ray treatment, moonlight treatment, sparkling and effervescent sprays -

DOCTOR WHO: (A LITTLE RESERVED)
I feel perfectly all right as I am.

POLLY: Come on, Doctor. Don't be a drag. It all looks wonderful.
(SHE TURNS TO BARNEY) Can I have a shampoo?

(BARNEY WITH A BOW AND
A FLOURISH)

BARNEY: Shampoo for the young lady.

Lose
POLLY R.

(POLLY IS LED OFF)

And now for the young gentlemen.
the very latest treatment. In the
cubicles over there.

JAMIE: Me! You're not going to
do anything like that to me!
I'm no a lassie!

BEN: It's no good, Jamie! The
lassies have got you. And believe
me, mate I'm not going to struggle.

PUSH IN
TO DR. WHO
& BARNEY.

BARNEY: And now sir, for you?

RECORDING BREAK : ARTISTS CHANGE (2 to C) (B to 2)

(1 next)

1A. C1. 4E. B2. 2C.

13. 1 A 24 / 5. INT. REFRESHING DEPT. DAY. / C1/B2

CU
HAIRDRYER

TAPE: HAIRDRYER
Radiophonics

PULL OUT
to 2-s.:
BARNEY/
POLLY.

(POLLY IS UNDER AN
ATTRACTIVE PLASTIC MASK.
AS IT IS REMOVED
SHE IS REVEALED WITH A
MOST BEAUTIFUL HAIR
STYLE AND MAKE-UP.
A BELL IS RUNG AND
BARNEY DANCES IN)

TAPE: BELL
Radiophonics

BARNEY: Oh, very nice, very nice
indeed. You must be the most
beautiful lady in the Colony, and
are certain to be the next beauty
president.

POLLY: Thank you.

BARNEY: It's all part of the service.

14. 2 C 24

CU BEN :
PULL OUT
to
3-s.:
BARNEY/BEN/
SUNNAA

(BEN IS SITTING IN A
CHAIR WITH FLOODS OF
ARTIFICIAL SUNSHINE)

(4 next)

14. 2 C cont.

- 16 -

BARNEY: (STOPPING) To your liking, sir?

BEN: Marvellous. Like being at anchor in the Mediterranean.

BARNEY: (TURNING TO ASSISTANTS) Protective oils for our guest. And a littlesun tan.

(THE ATTRACTIVE ASSISTANTS
GET TO WORK ON THE
APPRECIATIVE BEN)

CRAB R
with
BARNEY
to frame
him L.
of Jamie.

BEN: This is the life.

(NEARBY JAMIE IS BEING
BRUSHED AND PERFUMED.)

JAMIE: Will you call the ladies away, Mister? I'm feared what they'll do to me!

BARNEY: Charming, sir. You look charming!

15. 4 E 24
CU MACHINE

JAMIE: That's what I'm feared for!

PULL OUT
to inc.
BARNEY R. +
DOC. AS
HE APPEARS.

(BARNEY HURRIES ON TO STOP
AT THE DOCTOR'S CUBICLE.
HE PRESSES A BUTTON AND
THE PANEL SLIDES DOWN TO
REVEAL THE DOCTOR'S HEAD
ONLY. WE HAVE NEVER
SEEN HIM SO SMART. HIS
FACE SHINES AND HIS HAIR
IS PLASTERED DOWN NEATLY)

END :
COMIC
MACHINE

TAPE:
PANEL
SLIDE

Get me out of here.
DOCTOR WHO: /I'm done to a turn.

BARNEY: Clothes reviver.

DOCTOR WHO: My clothes don't need reviving.

(2 next)

- 16 -

BARNEY: While we're about it,
sir.

TAPE: REVIVING
MACHINE

WHEN HE COMES TO A
STANDSTILL WE CAN SEE
THAT HE IS ABSOLUTELY
SPICK AND SPAN. HIS
CLOTHES APPEAR TO BE
STARCHED, THEY ARE SO
SMOOTH AND UNCRUMPLED.

TAPE:
MACHINE OPEN

THERE IS A CREASE
RUNNING DOWN THE LEGS
OF HIS TROUSERS ALMOST
AS SHARP AS A KNIFE.

inc. POLLY/
BEN in group
as they
enter.

HIS SHOES GLOW. BEN
AND POLLY COME HURRYING
OVER)

POLLY: Doctor, you look gorgeous.

(THE DOCTOR STANDS UNNATURALLY
RIGID AS THOUGH STARCHED
AND PRESSED INTO ONE
POSITION. HE LOOKS DOWN
IN HORROR AT HIS SHOES)

16. 2 C 12
CU DOC'S
Shoes.

DOCTOR WHO: (APPALLED) My shoes!

BEN: Fantastic! You can see
your face in them.

17. 4 E 24
GROUP SHOT
A/B.

DOCTOR WHO: Precisely. And who
do you think wants to see his face
in a pair of shoes?

PULL BACK
as DOC
approaches
to maintain
group shot.

(HE TURNS TO A LARGE
MACHINE BESIDE THEM.

IT IS LIKE A 6 FT
ROUND TANK WITH AN
ENTRANCE DOOR)

What's this?

(2 next)

17. 4 E cont.

-18-

BARNEY: The rough and tumble machine, sir. For toning up the muscles.

DOCTOR WHO: Exactly what I need.

(HE PRESSES ONE OF THE
BUTTONS ON THE MACHINE)

Full on.

TAPE: ROUGH
TUMBLE MACHINE
Radiophonics

(HE OPENS THE DOOR AND
GOES IN)

POLLY: But doctor, not with
your clothes on.

(BUT THE DOCTOR HAS
DISAPPEARED, SHUTTING
THE DOOR BEHIND HIM.)

18. 2 C 16
CU Detail
on machine.

THERE IS A WHIRLING
SOUND FROM INSIDE)

DOCTOR WHO'S VOICE: (CALLING)
Wonderful! Great! Magnificent!

POLLY: Turn it off, Ben.

(BEN PRESSES ANOTHER BUTTON
AND OPENS THE DOOR. THE
DOCTOR REELS OUT)

19. 4 E 24
GROUP SHOT
A/B.

DOCTOR WHO: Gosh! The very thing.
(cont...)

(HE STANDS HAPPILY BEFORE
THEM. HE HAS BEEN
RETRANSFORMED INTO HIS
OLD DISREPUTABLE SELF,
UNTIDY HAIR, SHORT,
CRUMPLED JACKET AND
TROUSERS.)

(2 next)

-18-

19. 4 E 24 cont.

DOCTOR WHO: I feel more myself now.

(DOCTOR WHO MARCHES AWAY
VERY PLEASED WITH HIMSELF.

JAMIE COMES OUT OF
CUBICLE. HE LOOKS VERY
FINE -

20. 2 C 16 POLLY: You look smashing.
MCU DOC. You look like a prince.
21. 4 E 24 Oh, Jamie, /that's great.
GROUP SHOT
A/B. (JAMIE STANDS HALF PROUD,
Tighten to NOT KNOWING IF HE SHOULD
2-s.: BE PLEASED)
POLLY/JAMIE
22. 2 C 16 /
MCU DOC. /END MUZAK/

(4 to F)

/4F (Loudspeaker) 3B. A2. 1A./

23. 3 B 35 / 6. EXT. COLONY. DAY. /A2/
CU OLA.

PULL
OUT to
GROUP :
inc.
QUESTA/OLA/
MEDOK.

MEDOK IS BEING BROUGHT
IN BY TWO MEN THROUGH
THE ENTRANCE. HIS
HANDS ARE TIED BEHIND
HIS BACK)

OLA: Stand back, everyone. The
prisoner is not to be trusted.
He is suffering from delusions and
is violent.

(1 next)

23. 3 B cont.

(THE FEW BYSTANDERS LOOK ON APPREHENSIVELY. THEY SHIFT BACK UNEASILY AS MEDOK TURNS AND SHOUTS AT THEM.

MEDOK SHOUTING AGRILY)

MEDOK: I'm not the one suffering from delusions. It's you. All of you. You don't know what's happening in this Colony.

OLA: (ANGRILY) Be quiet, Medok.

MEDOK: There's only one way to silence me Ola.

(A MAN MOVES FORWARD FROM AMONUST THE BYSTANDERS. THIS IS QUESTA, A SYMPATHETIC, VERY GENUINE FELLOW)

QUESTA: Medok, old fellow. It's Questa. Remember me? What's happened to you?

OLA: It's no good. You can't reason with him.

24.	1	A	16	<u>QUESTA</u> : Just a minute. He's an old friend. / A great chap. As happy as any of us - Hey, Medok! What's happened to you? What's all this about you seeing things? /
		MCU		
25.	3	B	16	
		MCU		

MEDOK: I don't see things, Questa, you fool. There are things. Horrible things. Creatures infesting this camp at night.

26.	1	A	16	
		MCU		
		A/B.		

QUESTA: Medok! You can trust me. I'm your friend. Believe me, you're just a bit overworked or something. You'll be all right when you've had a rest. /

27.	3	B	35	
		MWA		: GROUP.

OLA: That's enough of that. Have you seen the Pilot?

(4 next)

27. 3 B cont.

21

QUESTA: With the
strangers.

(HE POINTS TO THE ENTRANCE
TO THE BUILDING.

THE LIGHT SHINES ABOVE THE
BROADCAST SYSTEM AND A
VOICE BOOMS OUT ROBUSTLY)

TAPE:
CHIMES

/CUE TAPE/

TAPE : BROADCAST VOICE:

28. 4 F 16
CU
LOUDSPEAKER

Back to work.
Shift rest is over. No time to
be lost. The Colony needs you.
Preparations to be made for
tonight's reception. A welcome
for the strangers.

29. 3 B 24
Tight 2-s.:
QUESTA/
MEDOK.

QUESTA: A reception tonight!
A Colony party! Medok, join in
with the rest of us, like you
used to do, old chap!

/CUE TAPE/

TAPE : BROADCAST VOICE:

It will be run for all.

TAPE: CHIMES
OUT

QUESTA: You hear that, Medok?

Pull back
with QUESTA
as he
retreats
from OLA
& isolate
him as he
turns.

MEDOK: Fun for all! All right,
have fun while you can before
they crawl all over you.

(OLA ANGERLY SHOVS
MEDOK AHEAD OF HIM
INTO REFRESHING DEPT.)

OLA: I said that's enough.
Get back with you.

FADE TO BLACK

RECORDING BREAK : REPO ARTISTS

(1 to B) (2 to D) (A to 3)
(3 to CREEPER; Pos.C.) (B to 3)
(4 to G)

(1 next)

F/U:

1B. A3. 4G.

30. 1 B 24 / 7. INT. REFRESHING DEPARTMENT : DAY

CU GUARDS
hands.

Tilt up
& pull
out to
2-s.:
DOC/MEDOK.

DOCTOR WHO: So there you are. I
wondered what had happened to you.

(MEDOCK LOOKS AT HIM
BITTERLY)

MEDOK: I don't know you. You
don't belong here.

DOCTOR WHO: Do you belong here?

MEDOK: No not any more.

inc. OLA
c. as
he enters.

OLA: We don't talk to him.
He sees things.

(HE OPENS THE DOOR BESIDE
HIM AND SHOVES MEDOK IN)

In here, Medok!

(HE LOCKS THE DOOR AND
MOVES ON. AS HE GOES:)

(4 next)

30. 1 B cont.

(DOCTOR WHO IS LEFT ALONE
OUTSIDE THE DOOR. HE
CANNOT HELP TURNING TO
LOOK AT IT. HE TRIES TO
LOOK AWAY, HE TRIES TO
MOVE AWAY, BUT HE IS
FASCINATED BY THE DOOR.

HE LOOKS QUICKLY FROM
LEFT TO RIGHT TO MAKE
SURE HE IS UNOBSERVED.
HE IS. /

CL

31. 4 G 24
2-s.:
SUNNAA/DOC.

HE GOES DOWN QUICKLY TO
ATTEMPT TO PEER THROUGH
THE LOCK. AS HE DOES
SO, SUNNAA, SWEETLY
SMILING, WALKS PAST)

SUNNAA: Can I help you?

(THE DOCTOR TRIES TO
PRETEND HE IS LOOKING
FOR SOMETHING ON THE
GROUND)

DOCTOR WHO: Oh no, thank you.
It's quite all right. I thought
I dropped something.

(SUNNAA GOES ON, SMILING.
THE DOCTOR WAITS UNTIL
SHE HAS DISAPPEARED
ROUND THE PARTITION,
THEN HE QUICKLY UNLOCKS
THE DOOR AND GOES
INSIDE, SHUTTING THE
DOOR AFTER HIM)

/2D. F/R/

32. 2 D / 18. INT. CELL. DAY.

CU Medok's
hands.

PAN UP to
MCU MEDOK.

As he turns
inc. doors
L. b/g.

(THE ROOM IS A SMALL
CELL, AS THE DOCTOR
COMES IN, MEDOK TURNS
FROM THE BARRED WINDOW
THROUGH WHICH HE HAS
BEEN LOOKING)

(1 next)

32. 2 D cont.

Push in
to tight
2-s.:
DOC./MEDOK.

PAN DOWN
with knife
to inc.
cords.

PAN UP
with knife
to 2-s.
A/B.

CRAB L.
to maintain
2-s. as
they move.

MEDOK: What's the game?

DOCTOR: I am going to cut
you free.

(HE PULLS CORDS ASIDE)

There you are. Don't bother to
say thanks.
Now tell me something about those
things you've seen. Do they,
for instance, appear to crawl slowly
over the ground?

MEDOK: (AMAZED) How do you know?

DOCTOR: (SHAKES HEAD) I just
wondered.

(4 to H)

(1 next)

32. 2 D cont.

(MEDOK, HOLDING UP HIS
HAND SUDDENLY)

MEDOK: Listen.

GRAB L.
as they
move.

DOCTOR WHO: I don't hear anything.

(MEDOK MOVES QUICKLY TO
THE DOOR)

MEDOK: Someone coming!

DOCTOR WHO: I won't let them
harm you.

(THE DOCTOR STANDS WITH
HIS BACK TO THE DOOR)

MEDOK: (URGENTLY) What can you
do? Out of the way.

DOCTOR WHO: If you would just
listen to me ...

(MEDOK GRABS THE DOCTOR
AND THROWS HIM ASIDE)

MEDOK: I'm not getting caught!

(H OPENS THE DOOR AND
DASHES OUT)

13. A3

33. 1 B 24 / 9. INT. REFRESHING DEPARTMENT A3

MS CELL
DOOR.

(MEDOK DASHES OUT

MEDOK Xs.
Let him
go.

Hold
BARNEY to
R. f/g.

BARNEY SEES HIM GO AND
POPS UP AND DOWN WITH
EXCITEMENT)

(2 next)

33. 1 B cont.

BARNEY: Stop him. don't let him
escape.

CUE TAPE

TAPE : ALARM
BELL (R.P)

AN
ALARM STARTS TO SOUND IN
THE DISTANCE.

inc.
OLA/PILOT.

OLA AND PILOT COME HURRYING
UP)

OLA: How did he get out?

PILOT: Who's responsible?

(THE DOOR OF THE CELL IS
STILL OPEN. THE PILOT
AND OLA GO IN)

2D. F/R

34. 2 D 35 /10 INT. CELL. DAY.
2-s.:
PILOT/DOC.

(A to 4)

(1 to C)

HE BEAMS UP AT THEM
CHEERFULLY AS THEY COME
IN)

PILOT: What happened?

DOCTOR WHO: I told him he wouldn't
get hurt, but he wouldn't believe
me.

(THE PILOT PICKS UP THE
DISCARDED CORD)

PILOT: You let him go!

OLA enters
L.

DOCTOR WHO: Not exactly.

(Rec. Break
next)

34. 2 D cont.(BEN AND POLLY AND JAMIE
APPEAR IN THE DOORWAY.

OLA TURNS TO THEM ANGRILY)

OLA: He let the prisoner escape!
That is a crime in this Colony.
For that men must work in the
pit!inc.
BEN/POLLY/
JAMIE
centre.(AS BEN, POLLY AND JAMIE
MOVE INTO THE ROOM,
OLA SHOUTS)

(SHOUTING) Guards!

POLLY: (DEFIANTLY) You can't
touch the doctor. He doesn't
know your laws.PILOT: (NODDING WISELY) That's
true, Ola. He's a stranger here.DOCTOR WHO: (FROM THE FLOOR)
You're forgetting something,
gentlemen. I set free a man we
had caught in the first place.(OLA AND THE PILOT LOOK
AT ONE ANOTHER)PILOT: (WITH DELIBERATION) True ...PILOT: A reasonable point of view,
Cla.(Rec. Break
next)

OLA: (STUBBORN) Medok is dangerous. You should never have let him go. the Colony is going to be terrified if they know he is out there at night.

THE PILOT DISMISSES HIS
PROTEST WITH AN AIRY
WAVE OF THE HAND)

PILOT: Send your patrol to search for him. He can't be far away.

DOCTOR WHO: He can run, you know. He's got legs. He doesn't crawl over the ground.

(OLA AND THE PILOT TURN
TO LOOK AT THE DOCTOR
SUSPICIOUSLY)

OLA: Why did you say that?

DOCTOR WHO: No reason, no reason at all.

OLA: (THREATENING) Anyone who spreads that sort of rumour in this colony will finish up in the hospital for correction.

DOCTOR WHO: So that's why Medok's there.

PILOT: (CONDESCENDINGLY) I think, Doctor, you will understand more about Medok if you talk to the people who knew him best.

(HE TURNS TO OLA)

Take the strangers to the Labour Centre, Ola. See they learn something about us.

(OLA SALUTES AND MOVES
AWAY)

Please go with him.

B3. 4H.

35. 4 H 35 / 11. EXT. BUILDING UNDER CONSTRUCTION. DAY

MS MEDOK
as he creeps
to pillar.
Develop to
deep shot :
inc. OLA & Co.

Frame
DOC/OLA as
they stop.
MEDOK in
f/g.

(OLA LEADS THE WAY
DOWN THE ROAD.
BEN, JAMIE AND POLLY
FOLLOW.

THE DOCTOR GAZES AROUND
WITH CONSTANT INTEREST.
HE SUDDENLY STOPS.

IN THE SHADOWS,
MEDOK IS HIDING.
OLA TURNS BACK.)

OLA: What is it?

DOCTOR: Nothing.

OLA: Come along.

(THEY MOVE AWAY.

PUSH IN
TO CU
MEDOK.

FROM HIS HIDING PLACE,
MEDOK WATCHES THEM
GO.)

RECORDING PAUSE : REPO ARTISTS (4 to J Fast)

2E. 1C. C2. 4J.

36. 2 E 35 / 12. INT. LABOUR CENTRE. DAY.

MWA desks
& workers.

C2

TAPE: OFFICE
NOISES
Radiophonics

(A BUSY COMMITTEE
ROOM RUN BY THE
YOUNG PEOPLE OF THE
COLONY.

(4 next)

36. 2 E cont.

THEY ARE CHECKING
LISTS, ORGANISING, BUT
THEY ALL STOP TO LOOK
UP AT THE SCREEN AS IT
LIGHTS UP WITH A JINGLE
OF MUSIC.

TAPE: CHIMES
IN

CUE CHIMES

(IT ALWAYS PLAYS THE SAME
THEME TUNE AS THE PICTURE
FADES IN AND OUT)

CUE STILL
B.P.

IT IS THE STATIC PICTURE
OF THE CONTROLLER THAT
SMILES DOWN BENIGNLY AT
THEM ALL. A VOICE CAN
BE HEARD FROM THE SCREEN)

CUE TAPE

37. 4 J 35
W/A :
inc. ALVIS
R. f/g.

TAPE : CONTROL:

VOICE: This is your Controller
speaking. There is no need for
alarm. You may all continue
your work and play, confident
that the best is being done for
you. But our unfortunate
companion, Medok, has been
allowed to escape. Emergency
Patrols 2 and 3 are now searching
the Colony and he is sure to be
caught before it is dark.
Now return to your work and play
with fresh heart and renewed
energy.

38. 2 E 12
MS ALVIS

39. 1 C 24
GROUP SHOT :
DOC. & party
as they
enter.
ALVIS R. f/g.

TAPE:
CHIMES OUT

(THE PICTURE FADES

(4 next)

39. 1 C cont.

BEN: They have that chap all over the place. Like a blooming politician!

ALVIS: He is our Controller. We are always happy to see him. He brings us encouragement.

BEN: Can't be a politician, then!

CUE TAPE

TAPE: CHIMES
IN

TAPE : BROADCAST VOICE: Number nine shift to stand by. Leader to report to Youth Centre.

PUSH IN
to isolate
ALVIS.

ALVIS: Work shift ready to leave.

CUE JINGLE

(THERE COMES THE
SOUND OF THE JINGLE
GIRLS SINGING)

M.8.
Work
Song.
0'52"

+ F/X
MARCHING
FEET

40. 4 J 35 / JAMIE: It's a nice wee tune.

GROUP SHOT

inc.

ALVIS

R. f/g.

BEN: Yea if you happen to like work.

41. 1 C / OLA: It is a privilege to work for the Colony.

GROUP SHOT

inc.

QUESTA

centre.

(QUESTA ENTERS)

QUESTA: Shift leader reporting. Shift number nine all present and correct.

42. 4 J 35 / ALVIS: Good. You are the first of the night shifts.

GROUP :

A/B.

(THE LEADER GOES OFF
SOUND OF SINGING DIES
AWAY WITH MARCHING
FEET.)

(2 next)

TAPE:
FADE JINGLE
+ MARCHING
FEET.

42. 4 J cont.

BEN: Don't tell me you work
here as well.

43. 2 E 12 JAMIE: What do you do?/
MCU ALVIS Farming? Fishing?

44. 1 C 12 ALVIS: We work very hard here./
MCU DOC.

45. 2 E 12 DOCTOR WHO: Yes, but what do
MCU ALVIS you do?/

(1 to A)

46. 4 J 35 ALVIS: We tap and refine gas./
GROUP :
A/B.

(2 next)

POLLY: For heating?

OLA:(SHARPLY) No. We use it
for many things. The Colony
depends on it.

47. 2* E 12
M.2-s.:
2 MINERS.

It is absolutely essential./

(THE GLASS DOOR OPENS
AND TWO YOUNG MEN COME
IN. THEY LOOK WHITE
AND EXHAUSTED. THEIR
CLOTHES ARE STAINED AND
THEIR HANDS ARE BLACKENED.

ONE BOY IS HELPING THE
OTHER TO STAND UPRIGHT)

48. 4 J 35
GROUP A/B.

An accident./

ALVIS:(INTO INTERCOM) /^{Emergency}Stand by
oxygen supply.

PULL BACK
& CRAB L.
as ALVIS
MOVES.

(HE TURNS TO AN ASSISTANT)

Take him away.

(2 to B)

(AN ASSISTANT HELPS THE
FAINTING YOUNG MAN OUT
OF THE ROOM.

OLA TAKES DOCUMENTS
FROM THEM AS THEY GO)

Any other losses?

OLA:(LOOKING AT DOCUMENTS) Two
with gas sickness.

BEN: But what happened?

(3 next)

ALVIS: It is their work. It
can't be helped. The work must
be done.

he can .

POLLY:

Did you hear that, Doctor?

(SHE TURNS TO WHERE THE
DOCTOR HAS BEEN STANDING
BUT HE IS NO LONGER THERE)

Where's he gone?

3C (Creeper) B3

49. 3 C 24 / 13. INT. BUILDING UNDER CONSTRUCTION.
MCU MEDOK. DAY.

B3

PULL OUT
AS HE TURNS
TO INC.
DOC.

(MEDOK IS LYING CAREFULLY
CONCEALED BEHIND COVER.

A HAND COMES FROM BEHIND
HIM AND TAPS HIM ON THE
SHOULDER.

MEDOK ROLLS OVER QUICKLY.
HE HAS A SHARP POINTED
BUILDING IMPLEMENT IN
HIS HAND THAT WOULD SERVE
AS A KNIFE. HE SWINGS
IT UP READY TO ATTACK THE
INTRUDER. HE STOPS IN
AMAZEMENT.

IT IS THE DOCTOR)

DOCTOR WHO: I saw you in here.

MEDOK: Get out!

DOCTOR WHO: That's not very polite.
I was interested in what you
were saying.

(Rec. Break
next)

49. 3 C cont.

MEDOK: Who else knows I'm here?

DOCTOR WHO: No one! Why should I tell them? Now those - er - creatures. How clearly have you seen them and what do they look like?

MEDOK: What's it got to do with you?

DOCTOR WHO: I'm interested. What are they like?

MEDOK: All right. If you want to know. But it's hard to say. They move at night. In the dark. They're horrible to look at. They look like great insects, or something.

DOCTOR: With large claws.

MEDOK: Yes, they look like huge crabs.

DOCTOR WHO: You've seen them in the Colony?

MEDOK: Yes.

DOCTOR WHO: Has anyone else?

MEDOK: A few. But they lock them up in the Correction Hospital.

DOCTOR WHO: Why do they do that?

MEDOK: Control tells them to. They'll put me back there if they catch me,

(HE LOOKS AT THE DOCTOR
SHARPLY)

TAPE
ALARM BELL:

And they'll put you there for helping me.....

(Rec. Break
next)

49. 3 C cont.

JAMIE/BEN: (CALLING) (OOV)
Doctor, Doctor!

MEDOK: Quickly. Go. They're
looking for you.

Lose Doc
& centre
on MEDOK.

DOCTOR: I can't promise anything.

RECORDING BREAK : REPO ARTISTS (3 to D)
(4 move back)

1A. A4. 2B.

50. 1 A 12 / 14. INT. REFRESHING DEPARTMENT
LOUDSPEAKER.

B4
TAPE: ALARM
BELL CONT.
(LOUD)

(THE DOCTOR COMES
SAUNTERING IN.)

51. 2 B 35
GROUP SHOT

POLLY: But we looked there I'm
sure.

DOCTOR WHO: Is somebody looking for
me?

POLLY: Where have you been?

DOCTOR WHO: Just taking a look
around.

OLA: It's dangerous to go off on
your own when it is getting dark.

DOCTOR WHO: I'm used to the dark.
I like it.

(1 next)

51. 2 B cont.

OLA: We are confined to rest cubicles
at night by order of Control.
If you go about in the Colony after
dark you may be killed.

/CUE TAPE/

TAPE:
CHIMES
R.P.

TAPE : BROADCAST VOICE:
Curfew time. All personnel
not on duty must retire to quarters.

52. 1 A 12
CU LOUD
SPEAKER.

OLA: You hear that? /

TAPE : BROADCAST VOICE:
Emergency Patrols Two and Three to
remain on duty. Work shifts to
remain at their posts until dawn.
visitors to retire for the night
to the Refreshing Department.

53. 2 B 35
GROUP A/B.

/TAPE: CHIMES OUT/

OLA: That's you. You will be
confined here.

RECORDING PAUSE : REPO ARTISTS

/3D. Fish Rod/

54. 3 D 24 / 15. INT. DOCTOR'S CUBICLE. NIGHT.
CU BARNEY'S/
DOC's feet.

(BARNEY HURRIES
FORWARD TO GREET
THE DOCTOR

(Pause then)
(2 next)

54. 3 D cont.

PAN UP
TO MCU
DOC.

BARNEY: Here we are, Doctor.
Your young friends are in their
rooms over there. I hope you will
sleee well.

(THE DOCTOR MOVES INTO
THE CUBICLE CHEERFULLY)

DOCTOR WHO: I'm sure I will,
Goodnight.

BARNEY: Goodnight, Doctor.

(HE GOES OUT, CLOSING THE
DOOR.

(Rec. Pause
& 2 next)

54. 3 D cont.

THE DOCTOR GIVES HIM
A MOMENT AS HE WALKS
AWAY AND THEN SITS UP
LISTENING.
HE HOPS OFF BED AND
CROSSES SOFTLY TO THE
DOOR. HE LISTENS, THEN
OPENS IT AND PEEPS OUT.
THERE IS NO ONE OUTSIDE.
HE QUICKLY GOES OUT
SHUTTING THE DOOR.

F/X
FOOTSTEPS

RECORDING PAUSE : REPO ARTIST (3 to E then 4 into K)

1A. 14. 2B.

55. 2 B 35 / 16. INT. REFRESHING DEPARTMENT. NIGHT.

CU DOC's
hands.

PULL OUT
to inc.
DOC &

CUE CHIMES
CUE B.P.

MONITOR
in L. b/g.

CUE TAPE:

(THERE IS A SUDDEN
NOISE BEHIND HIM.
HE SPINS ROUND IN
ALARM)
THE TELEVISION
COME ON WITH THE
PICTURE OF THE
CONTROLLER.)

TAPE:
GRIM DOOR
NOISE

TAPE:
CHIMES IN

TAPE: CONTROL VOICE:

It is now dark. No one will
go outside into the Colony.
A dangerous man is in hiding.
Our patrols have orders to
shoot on sight./

56. 1 A 12
MCU DOC.

Happy sleeptime, everybody.

CHIMES OUT

57. 2 B 35
MWA MONITOR/
DOC.

DOCTOR WHO: And the same to
you./

(THE DOCTOR CONTINUES
TO TIPTOE TOWARDS
THE DOOR AND
HURRIES OUT.)

RECORDING PAUSE (2 to F fast) (1 to D)

(2 next)

CUE 35 mm. TELERECORDING2F. B3B3

58. 2 F 35 /17. EXT. COLONY ENTRANCE. NIGHT.

CU STONEWORK

inc. DOC

entering

R. to L.

PAN L :

to inc.

Guards in

L. b/g.

(THE DOCTOR HAS COME OUT
OF THE DOOR FROM THE
DEPARTMENT. HE REMAINS
IN THE SHADOW CLOSE
AGAINST THE DOOR.

COMING ALONG THE ROAD
IN FRONT ARE A COUPLE
OF EMERGENCY GUARDS.

THEY HAVE THEIR ARMS
AT THE READY AND ARE
PEERING OFF INTO THE
DARKNESS.

THEY LOOK GRIM AND
FRIGHTENING. THEY
MOVE OUT OF SHOT.

THE DOCTOR STICKS HIS
HEAD FURTHER OUT TO
WATCH THEM GO AND
THEN HE SLIPS ROUND
OUT OF SIGHT)

F/X:
WEIRD
NIGHT
NOISES

4K. Fish Rod

59. 4 K 35 /18. INT. BUILDING UNDER CONSTRUCTION. NIGHT.

MS MEDOK

(MEDOK IS CROUCHED DOWN
AMONGST BUILDING
IMPLEMENTS. HE PEERS
AHEAD THROUGH THE
SCAFFOLDING.

VOICES CAN BE HEARD
IN THE DARKNESS)

OLA'S VOICE: Search over there,
Patrol Three. Follow me, Patrol
Two. If you see him, shoot to
kill.

2F. B3

60. 2 F 24 /19. EXT. BUILDING. NIGHT.

MS OLA

(4 next)

60. 2 F cont.

Let Ola go.
Guard enters
& exits.

(OLA AND GUARD HAVE BEGUN
TO MOVE CAUTIOUSLY OFF
THE ROAD TOWARDS THE
BUILDING. THEY ARE
SOME YARDS APART. THEY
ARE APPREHENSIVE AND
READY TO FIRE)

4K. Fish Rod (B out fast)

61. 4 K 35 / 20. INT. BUILDING UNDER CONSTRUCTION.
MS MEDOK
A/B. NIGHT.

(2 to G
fast)

(MEDOK CROUCHES DOWN
NERVOUSLY. HE WAITS
FOR A MOMENT.

M.9/10/11
Fright
climax
Dudley +
R.P.

SOMETHINGS SOUNDS NEARER)

(OOV)
OLA'S VOICE:(CALLING) / Take a look
over there.

inc. DOC.
in L. b/g.

(MEDOK WAITS. THERE IS
THE SOUND OF SOMEONE
APPROACHING. HE IS
ALARMED AND BEGINS TO
SCRAMBLE TO HIS FEET.

THE DOCTOR MOVES QUICKLY
INTO SHOT BEHIND HIM
AND HOLDS HIM DOWN)

DOCTOR WHO:(TENSE WHISPER) Stay
where you are.

MEDOK:(ALARMED) Why are you back?

(2 next)

(OOV)
OLA'S VOICE:(CALLING) / I'll take
a look in this house they're
building.

MEDOK: He's coming! We'll have
to get out.

DOCTOR WHO:(WHISPER) Wait! If
he comes in that way we'll go out
the back. If he comes in from
the back we'll go ahead.

MEDOK: Right.

(HE PEERS INTO THE NIGHT.

THERE IS A MOMENT OF
TENSE WAITING, THEN
MEDOK SUDDENLY DUCKS
DOWN)

(TENSELY) He's coming from the
front of the house.

DOCTOR WHO: Very well. This is it.

62. 2 G 24 / 21. EXT.. BUILDING. NIGHT. / C3/
OLA

(OLA SUDDENLY SWINGS ROUND
AND STARES DIRECTLY AT
THE BUILDING WITH HIS
GUN TO HIS SHOULDER)

OLA:(CALLING) Over here. I
heard something.

63. 4 K 35 / 22. INT. BUILDING. NIGHT.
2-s.:
DOC./
MEDOK.

(2 next)

DOCTOR WHO: Go on.

MEDOK: You can't stay here.

DOCTOR WHO: I'll find a way to distract them.

MEDOK: They'll kill you.

DOCTOR WHO: Do what I tell you.

MEDOK: Thank you.

2G. C3

64. 2 G 24 / 23. EXT. BUILDING. NIGHT.
 2-s.:
 OLA/GUARD.

C3

(OLA AND GUARD CLOSE
 IN ON THE BUILDING,
 GUNS TO THEIR SHOULDERS)

1D. St. Mic

65. 1 D 12 / 24. INT. BUILDING. NIGHT.
 (cabled
 behind Macra)
 CU SLATS.
 inc.
 MEDOK/DOC.
 as they
 enter.

(THE DOCTOR FOLLOWS CLOSE
 BEHIND MEDOK.

MEDOK GLANCES BACK)

DOCTOR WHO: Go on. I'm following
 you. Through that opening.
 When I give you the word.
 (cont ...)

(3 next)

65. 1 D 12 cont.

- 44 -

(THE DOCTOR LOOKS BACK
AND LISTENS. THEN
HE TURNS AND WAVES
MEDOK ON)

DOCTOR WHO:(cont)(SOFTLY) Go on,
Ncw.

(MEDOK BEGINS TO CRAWL
THROUGH THE UNFINISHED
DOORWAY AT THE BACK OF
THE BUILDING.

SUDDENLY HE COMES TO
A HALT.

MEDOK, HIS VOICE HUSHED
AND INCREDULOUS)

M.12.
MACRA
THEME:
Dudley.
(32")

MEDOK: Doctor! Doctor!

DOCTOR WHO: What is it?

MEDOK: Look. Out there,

(THE DOCTOR CRAWLS UP
BEHIND MEDOK AND PEERS
OVER HIS SHOULDER THROUGH
THE OPENING)

DOCTOR WHO: I don't see ...

(MEDOK, INTERRUPTION. A
TENSE WHISPER)

MEDOK: In that patch of moonlight
I told you I'd seen them.

(THE DOCTOR PEERS INTO
THE NIGHT)

66.

3 E
THE MACRA

25. EXT. BUILDING. NIGHT.

(1 next)

- 44 -

M.12A: 06"
MACRA THEME
BUILDING
CLIMAX
TO MATCH
END THEME

66. 3 E cont.

IT IS NOT EASY TO
SEE THE OBJECT
CLEARLY WHICH
MEDOK HAS INDICATED.

FOR A MOMENT THE
MOONLIGHT TOUCHES ON
THE OBJECT.

IT IS SO INHUMAN THAT
FOR A MOMENT THE
DOCTOR IS UNABLE TO
SPEAK.)

1D. St. Mic.

67. 1 D 12 / 26. INT. BUILDING. NIGHT.
Tight 2-ss.:
MEDOK/DOC.

(MEDOK'S FACE IS
PUCKERED UP IN
DISGUST. THE
DOCTOR IS MOTIONLESS)

68. 3 E 24 / 27. EXT. BUILDING. NIGHT.
THE MACRA.
PUSH IN TIGHT

CUE END
TITLE MUSIC

(MACRA)

F/U CLOSING
MUSIC

MIX : CAPTION SCANNER:

ROLLER CAPTION:

Dr. Who
PATRICK TROUGHTON

Pilot
PETER JEFFREY

Barney
GRAHAM ARMITAGE

Questa
IAN FAIRBAIRN

Sunnaa
JANE ENSHAWE

Chicki
SANDRA BRYANT

Drum Majorette
MAUREEN LANE

Medok
TERENCE LODGE

Ola
GERTAN KLAUBER

ROLLER CAPTION CONT:

Polly
ANNEKE WILLS

Ben
MICHAEL CRAZE

Jamie
FRAZER HINES

Controller
GRAHAM LEAMAN

Alvis
ANTHONY GARDNER

Control Voice
DENIS GOACHER

Broadcast Voice
RICHARD BEALE

Macra Operator
ROBERT JEWELL

Music composed by
DUDLEY SIMPSON

Title music by
RON GRAINER
and the BBC Radiophonic
Workshop

Story Editor
GERRY DAVIS

Designer
KENNETH SHARP

MIX : SLIDE:

Producer
INNES LLOYD

MIX : SLIDE:

Directed by
JOHN DAVIES
BBC Tv.

FADE SOUND AND VISION